

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2006

200 Years of Glassmaking in Millville, NJ

The first glass factory in Millville, NJ, was founded by James Lee in 1806. To celebrate this 200th anniversary, the Museum of American Glass at Wheaton Village presents, *"The Fires Burn On: 200 Years of Glassmaking in Millville, New Jersey."* The exhibit continues through December 31, 2006.

The title of the exhibit comes from the essay, "Millville," written in 1904 by Carl Sandburg in his first published work. The essay begins, "Down in Southern New Jersey they make glass. By day and by night the fires burn on in Millville and bid the sand let in the light."



**Grouping of Millville glass,
1860s - 1960s**

The exhibit is divided into 3 sections beginning with the history of the glass companies that operated in Millville. There were over 30 bottle, window, scientific, and novelty glass manufacturers in business in this small New Jersey town. In 1882, the innovative Millville Workingman's Institute was built as a place where glass workers could meet, read books in the lending library, and exercise in the gymnasium. During World War II, the glass factories in Millville supplied medical glass for the war effort. Leon Henderson, a Millville native, was President Roosevelt's Office of Price Administration chief



**Millville Rose paperweight,
attributed to Ralph Barber,
c. 1905**

and saw that the local glass factories operated during the war. During the 20th century, many of the Millville factories closed due to hard economic times and foreign competition. Today, three major glass companies continue to make glass.

The second section of the exhibit will show the glass that the Millville workers made on their own time. Many examples of whimsies and blown glass will be on display. Also, the most comprehensive exhibit of over 100 Millville paperweights can be viewed. The best examples of Frits, Umbrellas, Devil's Fires, Lampworked Names, and the famous Millville Rose paperweights will be exhibited.

The third section of the exhibit is dedicated to the impact that Wheaton Village has had

on the story of Millville glassmaking. Founded by Frank H. Wheaton, Jr. in 1969, and opened to the public in 1970, Wheaton Village has become a center for glassmaking and glass history. The Museum of American Glass exhibits one of the finest collections of glass in the country and organizes annual special exhibits. The replica T.C. Wheaton Glass Factory, now called the Glass Studio, began as a demonstration glass facility.

In 1983, the Creative Glass Center of America was established as a glass fellowship program



**Pitcher, Ruby cut to clear,
blown by Ralph Barber,
Whitall Tatum C. 1900**

which brings artists from all over the world to Wheaton Village. Today, Millville is recognized as an international glass center, impacting glass artists worldwide.

A full color exhibition catalog is available for sale in the Gallery of Fine Craft.

For more information, call (800) 998-4552 or (856) 825-6800, or visit www.wheatonvillage.org



**Grouping of Millville
Paperweights 1880-1915**

President's letter

Dear Friends,

If you scanned the *Glass Calendar* you most likely noted a symposium on 18th and 19th Century American Glass. The 2 day symposium, August 21-22, is one of 9 workshops comprising the 30th annual series of Early American Trades and Historic Preservation Workshops at Eastfield Village, NY. Here's a brief summary of the presentations and the presenters.

"*The Union Plain and Flint Glass-works, 1826-1842*" Mary Cheek Mills will discuss the history and production of this factory, which initially operated as a cooperative in Kensington, North Philadelphia, PA. Ms. Mills manages the school and docent programs at Corning Museum and teaches glass at Cooper-Hewitt National Design Museum and Corcoran School of Art & Design.

"*Early New England Tablewares*" Jeff Noordsy is a Middlebury, VT, is a glass dealer who specializes in early American bottles, flasks and period blown glass.

"*Tools and Techniques of the 19th Century Glass Maker*" Art Reed will illustrate the effect of period technology on the appearance of early glassware using examples and demonstrations. Mr. Reed is a glass artist and owner/operator of Sweetwater Glass, De Lancey, NY.

"*American Blown Three Mold Glass, 1815-1840*" Ian Simmonds, a collector and dealer, will highlight its history, explore the origin of its patterns, and explain its manufacturing techniques and unique characteristics.

"*Six Bottles in Search of a Maker*" Gary Stradling will discuss and evaluate recent discoveries which shed new light on generally accepted attributions of a group of 19th century bottles. Mr. Stradling is an author, dealer, and guest appraiser on *Antiques Roadshow*.

"*Wistarburg Revisited: recent historical and archaeological investigations and the Wistarburg Glasshouse site, Alloway, NJ*" Co-director Tvaryanas will share his studies, bringing fresh insight to our understanding of this landmark enterprise and its products. Mr. Tvaryanas has served as Principal Historian/Architectural Historian for Hunter Research, Inc., a historic resource consulting firm.

This symposium is a second venture into early American glass for Eastfield Village. The presentations will take place in a Greek Revival Church in the center of the Village, an assemblage of late 17th and early 18th century buildings close to Nassau, NY. For a brochure email desapottery1@taconic.net or call (518) 766-2422. *til later, Larry Steiner

Historical Glass Museum's Rose Bowl & Glass Shoe Collection

Barbara Soelter's Rose Bowl collection is featured as the June collection of the month at the Historical Glass Museum, 1157 N. Orange St., in Redlands, CA.

Rose Bowls were popular in Victorian times, and were made in all the major Victorian colors of glass such as Burmese, Peachblow, and Safin Glass, to name a few. Rose Bowls from American glass makers are spherical with crimped tops, and are highly collectable today.

Crimped-top Rose Bowls were mostly used for dried rose petals and other potpourri, or to float rose blooms or as vases for short stemmed flowers. Many were purely decorative, and some are too small to be used for any practical purpose other than ornament. The first Rose Bowls were probably made in the 1870s.

Rose Bowls come in a range of sizes from miniatures less than 2 inches in diameter to very large ones, more than a foot across.

In July, the Glass Shoe collection of Barbara Soelter will be on display at the museum. Glass Shoes come in all shapes and sizes and colors. They make an excellent collectible item because they are small and easy to display, and often have date or registration marks which make them easy to identify.

Amongst the earliest were the glass slippers made by melting and flattening a bottle and then adding strips of glass decoration. These are said to have been made in Europe around the third century AD.



In the 17th and 18th centuries, glasses shaped like boots were used for drinking. During that same period in England, boot-shaped bottles (hand blown) were also popular. In the 18th and 19th centuries, small shoe and slipper-shaped glass containers were made as table ornaments to hold flowers or as salt cellars. All of these early items were

hand-made and are rare today.

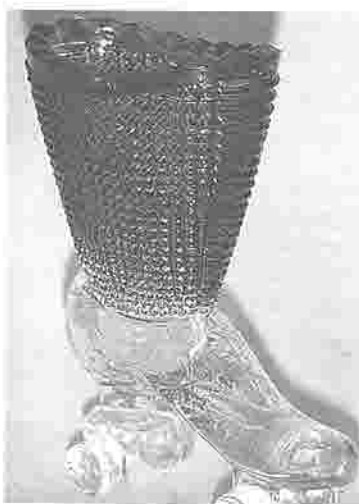
By the mid-19th century glass shoes had already become a popular collector item. They were available as souvenirs inscribed with place names and they were also made to commemorate events.

Over the past hundred and twenty years there has been a steady stream of new designs and colors in collectible glass shoes, made in every major glass-producing country. There are some very attractive English pressed glass shoes from the 1880s and 1890s; some superb Murano glass shoes made throughout the 19th century, and in more recent times, some excellent hand-pressed glass shoes made in the USA. The Fenton

Art Glass Company makes new colors or patterns in collectible glass shoes every year.

The Historical Glass Museum has on display 6,000 examples of glassware by American manufactures and artists from the 1800s through present contemporary art glass by local artists. The museum is open to the public, by donation, Saturdays and Sundays. For

information (909) 793-3333 or visit www.GlassMuseums.com.



Glass Calendar

(Confirmation of dates and schedules advised. More information is available on our web page at www.glassclub.org)

Through October 31, 2006

MISSOURI BOTANICAL GARDEN, 4344 Shaw Boulevard, St. Louis, MO 63110 (800) 642-8842 *"Glass in the Garden"* brings the work of renowned artist Dale Chihuly to St. Louis in a custom-designed exhibition dramatically installed within the natural landscapes of one of St. Louis's most historic and popular cultural attractions, the Missouri Botanical Garden. Walk through the lush, warm Climatron conservatory rain forest and discover breathtaking views of colorful sculptures at every turn amid the tropical cycads, orchids, banyan, and palm. www.mobot.org

Through November 30, 2006

CONING MUSEUM OF GLASS, One Museum Way, Corning, NY, (607) 937-5371 www.emog.org *"Glass of the Maharajahs,"* An exhibit of European Cut Glass Furnishings for the Indian Royalty.

June 9 - November 5, 2006

WHEATON VILLAGE 1501 Glasstown Rd., Millville, NJ (856) 825-6800 www.wheatonvillage.org *"Vetro di Venezia and its Influence on American Glass"*

June 14 - 17

35th HEISEY NATIONAL CONVENTION & Elegant Glass Show, Newark, OH, (740) 345-2932

June 24 & 25, 2006

WHEATON VILLAGE 1501 Glasstown Rd., Millville, NJ (856) 825-6800 www.wheatonvillage.org *"Marble Weekend"* Over 75 marble dealers, craftspeople and artists on hand with exhibits and sales of vintage and contemporary marble related items.

July 15, 2006

WHEATON VILLAGE 1501 Glasstown Rd., Millville, NJ (856) 825-6800 www.wheatonvillage.org A free open house for the community will take place 10am to 5pm, to publicly unveil the new name and logo. The day will feature musical entertainment, a host of indoor and outdoor craft demonstrations, hands-on opportunities for children and their families, plus food and refreshments.

July 15, 2006

SANDWICH GLASS MUSEUM, 129 Main St., Sandwich, MA (508) 888-0251. "Pure Sea Glass" author Richard Lamotte will give a presenta-

tion about the transformation from glass to sea glass in the Sandwich Glass Museum's Hirschman Theatre. The presentation will be followed by a book signing.

July 17 - 22, 2006

28th Annual AMERICAN CUT GLASS ASSOC Convention. *"From Palaces to the Prairie, Cut Glass in the Home"* The Eastern Lakes Chapter of the ACGA in concert with The Corning Museum of Glass will present lectures including Jane Spillman, Dr. Dedo von Kerssenbrock-Krosigk, Louise Luther, Thomas Dimitroff, and Max Erlacher. www.cutglass.org

July 27 - 29, 2006

STRETCH GLASS SOCIETY's Convention and Show will be held at the Comfort Inn, Marietta, OH. (800) 537-6858. Events include Glass ID, Annual Banquet & Raffle, guest speaker, business meeting, Whimsey Auction, D. Shetlar lecture *"Fenton Art Glass: The Evolution of Carnival to Stretch Glass"* stretchglasssociety.org

July 29 & 30, 2006

31st Annual DUNCAN MILLER CONVENTION GLASS SHOW The Alpine Club, 735 Jefferson Ave., Washington, PA 15301. Dinner and Meeting at the Holiday Inn Meadowland. There will be a speaker, Tom Felt, and an auction at the Thistlecrest Auction House. Call (724) 225-9950 or visit www.duncan-glass.com

August 19, 2006

WV BOTTLE & FRUIT JAR Collectors Network Day will be held at the West Hall of St. Paul's Episcopal Church at 2nd Street & Center Ave., in Weston, WV. Free set-up and free admission! (204) 269-5006

August 21 & 22, 2006

18th & 19th CENTURY EARLY AMERICAN GLASS, 30th Annual Series of Early American Trades and Historic Preservation Workshops at Eastfield Village, Nassau, NY. Presentations will cover a wide range of American Glass including blown three mold, more research on Wistarburg, Union Glass works and Wheeling Glass Works as well as discussion on technology of early glass making. (518) 766-2422. Visit www.greatamericancraftsmen.org/workshops/classes.htm or email: desapottery1@taconic.net

September 16 - November 30, 2006

CONING MUSEUM OF GLASS, One Museum Way, Corning, NY, (607) 937-5371 www.emog.org Make your own glass pumpkin for \$18 at the Walk-in Workshop. Any age can participate if accompanied by an adult.

September 16 & 17, 2006

19th Annual CAPE COD GLASS SHOW sponsored by the Sandwich Glass Museum at the Gymnasium at the Cape Cod Community College in West Barnstable, MA. The college is located just off exit 6 on Route 132 North, on Cape Cod. 45 nationally prominent glass dealers will offer antique & collectible American & European glassware from the 18th to the 20th centuries. There will be reference books on glass of all periods and free glass identification. www.sandwichglassmuseum.org

October 7 & 8, 2006

GLASSWARE AUCTION Collection of 2,000+ pieces of Fostoria including some 1,100 pieces of the American pattern of Fostoria. Darrell Anstine Auction Company, 723 N. 3rd Street, Clinton, MO. www.auctions-byanstine.com (660) 885-9913

October 13 & 14, 2006

VASELINE GLASS COLLECTORS, Inc. Annual Convention will be held in Bloomington, MN at the Holiday Inn Select. (less than a mile from Mall of America) www.vaselineglass.org

October 14 & 15, 2006

10th ANNUAL ANTIQUE GLASS SALE, Iowa Depression Glass Club, featuring American Depression Glass, Elegant, Carnival and Pressed Glass as well as American Pottery, IA State Fairgrounds, 3000 East Grand Ave., Des Moines, IA. Contact idge@earthlink.net for information or visit the website www.home.earthlink.net/~idge

October 20, 2006-January 13, 2007

The NEUSTADT COLLECTION OF TIFFANY GLASS The traveling exhibition, *"Tiffany by Design,"* will be on view at the Pensacola Museum of Art, Pensacola, FL www.pensacolamuseumofart.org. The exhibit is organized by the Neustadt Museum of Tiffany Art, NY. www.neustadt-museum.org

Lasting Impressions

by Francis N. Allen, NAGC Past President

The NAGC hosted its 22nd National Glass Seminar, this past May at the Carleton Hotel in Oak Park, IL and at the Radisson Hotel in downtown Chicago.

Sometimes I have misgivings about attending a particular seminar or presentation but it always comes down to the simple fact that, when I do, I always come away richer and happier for it. Let me share with you a few of my own lasting impressions.

The Marquette Building:

An architectural gem of the Chicago School. A memorial rotunda in brightly colored Tiffany mosaics depicting scenes from Pere Marquette's mission in the region and the French exploration of Illinois. We learned about Joliet and Marquette in school and vestiges of long-forgotten lessons were revived. Gaunt bronze heads memorializing members of the French expedition and important Indian chiefs of the Mississippi Valley staring out above the viewer.



Marquette Building, Chicago

The Palmer House:

"Swankiest place in town" An opulent beaux art lobby the size of a basketball court with a 40' ceiling depicting scenes from Greek mythology and beautiful barefoot women. Winged Amazons wielding multi branch electric torches and standing guard at the grand staircase - the products of the Tiffany Co.'s wild imagination.

Chicago Cultural Center:

Breathtaking views from the meeting room we enjoyed a detailed description of the building and its history by our knowledgeable tour leader. Floors, walls, and staircases adorned with marble, Favrite mosaics, colored stones and mother of pearl. Two spectacular stained glass domes by Tiffany. Large photo-murals showing their inner construction and what keeps them up there.

Marshall Field's:

Entering a posh block-buster cosmetics department beneath an elegant canopy of 1.6 million pieces of Tiffany leaded glass suspended four stories above. A tourist "must see". But we didn't find out what keeps it all up there.

The Navy Pier:

Highlight of the day. 800 feet of stained glass windows of the Smith Museum, from Tiffany and LaFarge to Frank Lloyd Wright and the present. Curator Rolf Achilles' well-articulated descriptions of each window, clearly audible wherever you happened to be standing. A delicately etched oval

door light of a young woman in situ, i.e., the whole door was transported to a two sided case showing its weathered exterior as well as its paint encrusted interior.

Saturday's Members' Meeting. Lasting impressions:

The good turn out. President Steiner's adherence to schedule.

Alan Shovers - "Objects of Desire: The Art of Frederick Carder" Alan Shovers is President of the

Carder

Steuben Club who shared with us a lavishly illustrated talk on Carder's work. Lasting impressions:

Several unique and rare pieces described in minute detail including many I don't recall having seen before. For a sample, you must get a copy of the May 2006 edition of *Antique Review* - East which details insights into Carder, his life and work.

Mark Buffa - "Mistaken Identities: Look-A-Likes by Glass Manufacturers" Mark Buffa's presentation was a roller-coaster ride through myriad colors, techniques and forms by glass manufactures from Tiffany to Fenton.

Lasting impressions:

Cleverly displayed comparisons of shapes by Carder contrasted with similar ones of other glass companies of the period and later. The unique way in which the comparisons were diagramed; a virtual genealogy of form. Pointers on how to differentiate the various makers.

George Kulles - "Rubloff's Magnificent Gifts: The Paperweight Collection at the Chicago Institute of Art" Lasting impressions:

Spectacular! Breathtaking close-ups of some of the most beautiful paperweights in the world. George Kulles' crisp slides carried the viewer virtually inside their crystal-line worlds. He authored a 393 page suspense thriller *The Curse of the Imperial Paperweights* which details the lives of history's most famous paperweight collectors. (I should have started collecting paperweights years ago.)

Rolf Achilles "What a Pane. Leaded Windows at the Smith Museum of Stained Glass Windows." Lasting Impressions:

Exceptional! Tiffany's use of "chunk glass." Those long lead lines in Frank Lloyd Wright's clear panes are really zinc - lead would simply not hold up.

Charles Lotton - "Charles Lotton and his Art Glass Studio" Lasting Impressions:

His soft-spoken manner pierced whatever doubts you might have had about modern glass. Many unique Lotton pieces and their stories. He reflected the love of his work as well as that of



Mosaic Panel, Marquette Lobby Rotunda

his family in sharing and in creating beautiful objects.

Overall: Great Seminar - a winner! Thank you mesdames Doros, Petraglia and Ryan.

Wheaton Village Name Change

Wheaton Village announced that it is formally changing its name to "Wheaton Arts and Cultural Center" effective July 1, 2006.

Susan Gogan, Wheaton Village president, explains, "The name Wheaton Village simply doesn't represent the true nature of what this institution is, or the many ways we serve our multiple audiences. While the name 'Wheaton' reflects essential elements of who we are as an institution, including the legacy of our founder, our core glass programming, and our established national and international identity, the word 'Village' causes considerable confusion."

The new institutional mission, "Wheaton Arts and Cultural Center engages artists and audiences in an evolving exploration of creativity," now incorporates the work of the Museum of American Glass, the Down Jersey Folklife Center, the Creative Glass Center of America and the Craft Studios, as well as the binding thread of creativity connecting the organization's diverse programming.

Tiffany Lamps

"*Tiffany by Design*" is an exhibition of lamps and related materials made



by Tiffany Studios from the permanent collection of The Neustadt Collection of Tiffany Glass, Long Island City, NY.

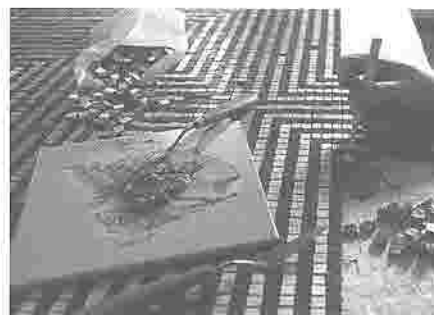
This traveling exhibit will be on view at the Pensacola Museum of Art, Pensacola, FL from October 20, 2006 through January 13, 2007. Pensacola Museum of Art, 406 South Jefferson St., Pensacola, FL (850) 432-6247 www.pensacolamuseumofart.org

"*Tiffany by Design*" is organized in five sections and each focuses on a specific aspect of Tiffany lamps: "The Making of a Tiffany Lamp," "Pattern and Complexity," "The Parts of a Tiffany Lamp," "Variations of Design," "Fakes, Replicas, and Reproductions."

Mosaic Art Courses in Venice

Stay in the guest rooms in the Orsoni family villa and take the Mosaic workshop and learn the craft from one of the famous families in Italy.

In its historical compound in Venice, Italy, Orsoni has inaugurated the Master course entitled "*Living the Venice Workshop, History, Theory and Application of Mosaic Art*."



The Master courses are invaluable for artists, designers, architects and talented amateurs interested in acquiring all the theoretical and practical foundations of the ancient art of mosaic.

Immersed in the magical atmosphere of the Cannaregio furnace and surrounded by the fascination of glass making, students taking part in the Master experience in toto the evocative spirit of the Renaissance art workshop and also have the option of residing in the elegant rooms of Domus Orsoni.

Drawing from the precious legacy of the renown mosaic instructors, the students will discover the secrets of mosaic, its history and its innumerable possibilities of expression.

Becoming true key players in the life of the artist's workshop, the students will experiment with all phases of mosaic art, from producing gold leaf mosaic and smalti in the incandescent furnace, cutting materials with the traditional hammer and hardie, to learning mosaic techniques.

The Orsoni name is linked to important works such as the Trocadéro and the Basilica of the Sacre Cœur in Paris, Saint Paul's Cathedral in London, the Sagrada Familia in Barcelona, San Marco in Venice and many other mosaic masterpieces in Arab and Oriental culture.

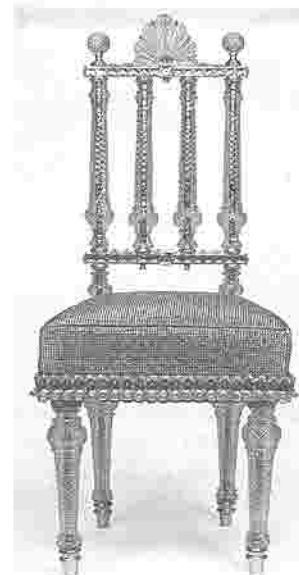
For information visit the website www.orsoni.com or call 011 39 041 275 9538

Corning Museum of Glass Seminar

From windows and wall decorations to lighting and furniture, glass has been used in domestic settings from Roman times to the present. The 45th Annual Seminar on Glass at The Corning Museum of Glass (October 4-7, 2006) in Corning, NY, will explore glass furnishings and interiors across time.

The seminar will feature presentations by guest experts, as well as by the curators from The Corning Museum of Glass. Topics will range from "*Glass in the Buildings of Ancient Rome*" to "*Tiffany's Interiors at Laurelton Hall*." Special sessions on the final day will be devoted to the use of glass in contemporary architecture and public spaces.

Speakers will include antique dealer and Lalique expert, Nicholas Dawes; the Metropolitan Museum of Art's curator of American decorative arts, Alice C. Frelinghuysen; and the curator of glass from the Toledo Museum of Art, Jutta-Annette Page.



Chair, Bohemia, Elias Palme, about 1895

The cost to attend the seminar is \$250 for non-members and \$225 for museum members.

Contact Louise Maio at The Corning Museum of Glass at (607) 974-4084 or MaioLM@cmog.org to receive more details about the event.

Research, Publication & Glass News

Three new monographs

WV Museum of American Glass
Monograph Series "Marketing Glass
in America: Butler Bros. 1905"
B&W, 50 pages. \$12.00 (\$8.00 mem-
ber)

"McKee Bros. Pattern Glass
Catalog: Circa 1891" B&W. Never
before published catalog, 58 pages.
\$12.00 (\$8.00 member)

"Duncan's EAPG Patterns: Pat-
terns from 1893-1911" An excellent
ID guide which includes a brief com-
pany history & illustrations of pat-
terns from catalogs and ads. 82 pag-
es. Email: WVMuseumofGlass@aol.
com; (304) 269-5006
[http://members.aol.com/wvmuseu-
mofglass](http://members.aol.com/wvmuseu-
mofglass)

John Gentile 1923 - 2006

With sadness we report the passing
of a great glassmaker. John Gentile died
on February 9, 2006 at the age of 82.

It's no surprise that John Gentile had
a passion for glass and glassmaking.
His father, Peter Gentile, was a skilled
glassmaker who taught John how to
work with glass. Peter made glass for H.
C. Fry Glass Company and Morgantown
Glass before he and John founded the
Gentile Glass 1947. The factory is locat-
ed in Star City, WV near Morgantown.

Although this wonderful little inde-
pendent glass factory produced a variety
of items through the years, John will be
best remembered for his paperweights.
He designed many to be made as pro-
duction items by other glassworkers in
his factory but the best ones were made
by John himself. They were quality pa-
perweights featuring lampwork designs
such as snakes and salamanders. Ger-
trude, John's wife, who is still living,

also worked in the factory. She was
one of the first women paperweight
makers.

John loved to talk about glass and
was generous with his knowledge. He
was an honest man and practiced a
work ethic not often found today. He
was a man to whom family was im-
portant and he loved to be with them
whenever he could.

John Gentile will be very much
missed by all.

Taken from
All About Glass, Vol. IV, No. 1,
April, 2006. WV Museum of Ameri-
can Glass.

SEPTEMBER 1, 2006

DEADLINE
NEXT ISSUE'S

<http://www.glassclub.org>
Visit NACG web page:

First Class

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3



The National
American Glass Club
Box 489
Millburn, NJ 07041

ATTENTION READERS!

The next deadline for the Glass Shards will be
September 1, 2006. Submit by mail to:
Alice Walsh, Editor, Glass Shards, 11 Bentwood Street,
Foxborough, MA 02035
or reach us through email at: aswalsh@comcast.net

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